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ABSTRACT

Focusing on appropriate methods and criteria for identifying giftedness in elementary visual arts students, the study consists primarily of an annotated bibliography divided into three sections: childhood visual art development (9 entries); selected identification procedures and instruments (25 entries); and identification techniques in the Renzulli philosophy of giftedness (6 entries). A glossary of terms and definitions related to common characteristics in children's drawings precedes the bibliography, and a brief discussion of Renzulli's Enrichment Triad Model follows it, touching on such issues as elitism, labeling, minority representation, and cost. A brief summary cites issues of common concern or consensus among the studies cited in the bibliography. Among conclusions and recommendations drawn from this review are the following: (1) recognition of the natural stages of childhood visual art development is critical for the evaluation and identification of gifted potential; (2) standardized testing by the use of children's drawings is a better measure of intelligence than creativity; (3) the use of a student portfolio is an excellent tool in evaluating visual art performance and growth. (JW)

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# DETERMINING GIFTEDNESS IN ELEMENTARY VISUAL ART STUDENTS

BY

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by

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## INTRODUCTION

Special training for the more capable students in our school systems is not a new concern. Thomas Jefferson addressed the need for differential provisions based on a just assessment of ability of students early in our nation's history. Education of the gifted in the 1980's, however, seems to be getting more attention than ever before, especially in the availability of money at the state and federal level.

Education of the gifted is usually looked upon as a favorable subject by researchers, administrators, school boards, and teachers alike; but the manner of implementation and structure of programs for the gifted is a hotbed of controversy. One of the foremost questions in the development of a program for the gifted is "Who will be served?" The most direct way of dealing with such a question is in the development of an identification system for students who are to directly benefit from the special training being offered by the school in each subject area.

The focus of this study is limited to the subject area of elementary visual art. Giftedness in visual art is prevalent among students in all schools. However, the criteria on which to identify a student as being exceptional, intelligent, or talented in this subject area have yet to be agreed upon.

## STATEMENT OF THE PROBLEM

One of the most critical areas requiring careful analysis by an art instructor is that of the identification process used in the selection of students for gifted and talented programs in the area of visual art.

## PURPOSE OF THE STUDY

This study will examine the problem of determining the criterion that defines gifted behavior and the proper methods for identifying giftedness in regard to the elementary visual-art student. The responsibility of instructing gifted students in visual art is most often designated to the art instructor of a particular school. It is the intent of the writer to provide an appropriate review of literature examining the research on childhood visual art development and the identification procedures that have been used by various schools and institutions.

## ORGANIZATION OF THE STUDY

An annotated bibliography will be used to review the following areas:

Childhood Visual Art Development
Selected Identification Procedures and Instruments
The Renzulli Philosophy of Giftedness: Identification Techniques.

Within each area, annotations will be arranged alphabetically by author. Definition of terms will be provided in a glossary, and a discussion of the Renzulli Model as it pertains to this study will be included.

## GLOSSARY

The following terms and definitions comprise the most common characteristics in children's drawings as selected by the researchers reviewed in this study. Definition of terms pertaining to the work of Joseph Renzulli are included in the Renzulli Model discussion on Pages 27-31.

activity of individual figures in the drawing - do figures in a given drawing appear to be in motion or are they static? (Martin and Damrin 1951:135)

area treatment - "refers to the manner of treating small or large areas with color crayons or pencil which can vary from ragged and smudgy areas to smooth, boldly brilliant, contrasty, blending, or textured areas." (Lark-Horovitz and Norton 1960:455)

clarity of position of natural features of individual figures in the drawing - "how clear is the placement of such normal features as nose, eyes, ears, hair, hands, and trunk of the individual figures?" (Martin and Damrin 1951:135)

color use - "true local color" such as green for grass, blue for sky, and "variation of local colors," meaning several shades of green for grass or leaves. Contrast and compositional color arrangements. (Lark-Horovitz and Norton 1960:454)

continuity of strokes - "do the strokes appear to be continuous in a drawing or are they broken and interrupted?" (Martin and Damrin 1951:135)

degree to which graphic elements are centered in the drawing as a whole - the focus of a drawing; are objects centered or are they scattered over the paper? (Martin and Damrin 1951:135)

determination of strokes - "are the strokes used in a given drawing determined or do they appear to be wavy with continuous change of direction?" (Martin and Damrin 1951:134)

expansiveness of drawing as a whole - does the drawing seem to fill the space provided? (Martin and Damrin 1951:135)

expansiveness of individual figures in the drawing - are the figures relatively broad or do they seem narrow and restricted? (Martin and Damrin 1951:135)

grouping - the degree of organization, coordination, and cohesion within a composition. (Lark-Horovitz and Norton 1960:455)

intentional asymmetry - "refers to a purposeful avoidance of use of the central or near central axis in composition and to accentuation of calculated, yet balanced irregularity." (Lark-Horovitz and Norton 1960:455)

intentionally indefinite shapes - "refers to purposeful blurring or haziness of shapes in contrast to clearly defined shapes, coupled with at least average coordination and skill in the use of medium." (Lark-Horovitz and Norton 1960:455)

line treatment - "refers to the use of lines, multicolored, or monochrome, made by color crayons or pencil and which may appear to be hesitating, weak, decisive, bold, subtle, delicate, or decorative." (Lark-Horovitz and Norton 1960:455)

motion - "refers to any representation that attempts, indicates, or carries through the feeling of motion, whether by means of positional differences, the bending of an arm or leg, or symbolic indications such as lines and arrows." (Lark-Horovitz and Norton 1960:455)

pressure of strokes - has the artist used strong pressure or weak pressure in making his or her drawings? (Martin and Damrin 1951:135)

representational stage - "refers to the manner of representing pictorially people, objects, nature, and activities and dynamic processes of various kinds." (Lark-Horovitz and Norton 1960:454)

resemblance to style - "refers to a tendency toward selecting or omitting characteristics otherwise used in order to imply a certain style, such as expressionistic or impressionistic." (Lark-Horovitz and Norton 1960:455)

use of medium - "refers to the consistent use of the medium; consistent uses are all possible uses which are compatible with the nature of color crayons, their bluntness of lines, possible smoothness, brilliancy, or roughness which can be achieved for solid areas." (Lark-Horovitz and Norton 1960:455)

## ANNOTATIONS

### CHILDHOOD VISUAL ART DEVELOPMENT

Barrett, Susan L., It's All In Your Head, Free Spirit Publishing Co., Minneapolis, Minnesota, 1985, 142 pp.

Barrett cited research that stated creative thinking occurs in four major stages: Preparation - (collecting knowledge), Incubation - (allowing images from the unconscious to surface), Illumination - (ideas or solutions), and Verification - (testing or carrying out an idea.) (p. 96) Barrett also claimed that creative thinkers dared to be different, were self-motivated, and enjoyed working on harder problems. (p. 97)

These stages were consistent with visual problem-solving techniques in the cognitive domain and are important in the development of what Barrett referred to as a "creative attitude." (p. 97) Fluency, Flexibility, Originality, and Elaboration were four areas that Barrett found to enhance creativity in students with gifted potential in any academic performance.

Brown, Eleese V., "Developmental Characteristics of Clay Figures Made by Children: 1970 to 1981," Studies in Art Education, 26:56-60, Fall, 1984.

Brown's article discussed the findings from a study conducted in 1970 and again in 1981 regarding clay figure construction by children, ages five to eleven. Each child was given the same amount of clay and the same instruction. The instructions used were based upon those given in the Goodenough-Harris Draw-A-Man Test. (p. 56) A checklist of items that were present or absent in the sculptures was used to determine the accuracy of comparison between boys and girls and the sculptures done in 1970.

Brown found "the study showed that girls and boys....with few exceptions, did the same kinds of things when asked to make a clay figure of a man in 1981 as they did in 1970." (p. 59) Brown did find that there were significant differences in characteristics of the sculptures between the sexes, but this finding was also consistent with the 1970 research. (p. 59)

Brown's study would seem to be in agreement with the conclusions on artistic development among children as found by other researchers such as Lowenfeld. By having an awareness of the appropriate level of achievement for any given age level, the determination of giftedness in the visual arts by the art instructor can be greatly enhanced.

Clark, Gilbert, and Zimmerman, Enid, "A Framework for Educating Artistically Talented Students Based on Feldman's and Clark and Zimmerman's Models," Studies in Art Education, 27:115-122, Spring, 1986.

Clark and Zimmerman outlined in their article a model "to guide decisions about content choices for learning experiences in the visual arts at various levels of development." (p. 118) The authors' model is divided into seven stages: Naive, Introductory, Rudimentary, Intermediate, Advanced, Mastery Level, and Sophisticated. According to the authors, "acceleration based upon the Naive to Sophisticated Model means that talented students would move from naive to sophisticated levels of achievement at a more rapid pace than the average visual arts student." (p. 119)

Clark and Zimmerman's model was geared for all students as they entered the elementary school. The article was unclear as to the time frame of a talented student's acceleration to the more advanced stages of the model. However, proper instruction and use of the model in the visual art curriculum could prove to be a valuable aid in the proper identification of gifted potential.

Colangelo, Nicholas, and Zaffran, Ronald T., "Special Issues in Counseling the Gifted," Counseling and Human Development, 11:1-12, January, 1979.

Although the article was geared toward counseling strategies, the authors spent a great deal of effort in defining gifted behavior and characteristics exhibited by students. The authors conducted research that indicated gifted learners were either "accelerated" or "enriched." (p. 3) Enriched gifted was described as "exploration discovery, and a relationship with learning." (p. 3)

The gifted visual art student could be either type of learner. It may be of importance for the art instructor to develop a curriculum suited to the needs of both types of learners in order to identify gifted potential in each area of development.

Eisner, Elliot W., Educating Artistic Vision, Macmillan Co., Inc., New York, 1972, 306 pp.

In his chapter regarding how artistic learning occurs, Eisner cited research that indicated "the act of drawing is considered in large measure a cognitive activity and is affected by many of the abilities that affect performance on tasks not associated with drawing." (p. 95) Eisner briefly described six other views of child art that ranged from "genetic traits" (p. 95) to "drawing only what they see, not what they know."
(p. 94)

Eisner identified four general factors that he perceived to be related to the production of visual art forms. These skills included "management relationships among forms," "the invention of forms," and the "creation of spatial order." (p. 96)

Harris, Dale B., Children's Drawings as Measures of Intellectual Maturity, Harcourt, Brace & World, Inc., New York, 1963, 367 pp.

In the eleventh chapter of his book, Harris cited research into the formal elements of drawing as exhibited by children, ages four to ten. The elements researched were: proportion, balance, design, symmetry, and color. (p. 214) Harris gave validity to the research by stating the "studies demonstrate that some of the subjective aspects of art....can be defined and studied experimentally. The variables of age, intelligence, and experience could be controlled, and the application of acquired knowledge and skill could be studied." (p. 215)

Harris felt that talent was a "complex quality" and that the "extent its components can be identified still evades rigorous analysis." (p. 216) The author also stated that "great talent consists in the possession of high potential in all necessary elements." (p. 216) Whether Harris included genetics as a "necessary element" was unclear.

Lowenfeld, Viktor, and Brittain, W. Lambert, Creative and Mental Growth, Macmillan Co., Inc., New York, 1975, 145 pp.

Lowenfeld and Brittain outlined by chapter seven identifiable stages of a child's natural development in visual art. The stages were as follows:

Scribbling - ages two to four, Preschematic - ages four to seven, Schematic - ages seven to nine, Gang Age - ages nine to twelve, Pseudo-Naturalistic - ages twelve to fourteen, and the Period of Decision - ages fourteen to seventeen.

Lowenfeld believed that after age twelve children became either "visual" or "haptic" in their artistic renderings. (p. 275) The "visual" child responded more to sight while the "haptic" child was more kinesthetic in his or her approach. (p. 275)

By having knowledge of the natural stages of visual growth, an instructor could evaluate gifted potential if a student is achieving visually at a higher stage than his or her age would indicate.

Salome, Richard A., "Identifying and Instructing the Gifted in Art," Art Education, 27:16-19, March, 1974.

Salome cited research that stated "manual skill, volitional perseverance, and esthetic intelligence are attributed primarily to heredity." (p. 16) Other factors such as creative imagination were found to be related more to learning. Salome mentioned that early identification of the gifted in art can "help children preserve creative talents which too often wane in the intermediate grades" and "provide recognition which is motivational to the child." (p. 16)

The author then provided a list of characteristics of the artistically gifted as developed by Lowenfeld and others. Salome noted that "assessments of a child's art abilities are often based on personal appraisal and subjective means, rather than objective data." (p. 18)

Wilson, Brent, "Little Julian's Impure Drawings: Why Children Make Art," Studies in Art Education, 17:45-61, 1976.

Wilson stated the motivation for children in making art is "for stimulation, for tension, for relief, for cognitive orientation, and for personal involvement." (p. 46) Wilson cited the writings of Julian Green as an example to theorize about children's art. Wilson found through Green that young children "have a voracious appetite for visual stimulation." (p. 48) Wilson then cited writings by various artists on their childhood experiences as a basis for his statements on awareness, readiness, and emotional involvement in children's drawings. Wilson felt an irony in the encouragement of children to incorporate influences into their art as suggested by an art teacher because "their art ceases to be their own and becomes ours - adult-child art." (p. 60)

When determining giftedness in visual art, it would be of importance for the art instructor to acknowledge individual influences and experiences as rendered by a particular student.

## SELECTED IDENTIFICATION PROCEDURES AND INSTRUMENTS

Adkins, Darlene, and Harty, Harold, "Longitudinal View of Teacher - Leader's Reactions Toward Gifted Education," Roeper Review, 7:36-40, September, 1984.

Adkins and Harty presented a study based on a rating scale developed to measure "Teacher-Leader Gifted Education Reaction." (p. 38) The scale contained thirteen ratings divided into "attitudinal" and "competency" clusters. According to the authors, "the design for the collection of data was a pre-immediate post (after 7 months) - delayed post situation (after 19 months). Mean ratings, standard deviations, and mean-difference scores were calculated for the 13 response items." (p. 38)

After examination of the results tabulated from both testing periods, it was noted that five of the seven attitudinal dimensions and six of the competence dimensions were indicative of positive shifts. (p. 39) With the feelings of competence and confidence growing among the tested teachers, the authors noted that teacher capacity to "identify underachieving potentially gifted students" (p. 40) improved.

Teacher attitude toward gifted education can be a positive or negative aspect in the identification of a prospective student for a gifted program in any curriculum area.

Bureau of Educational Research and Service, University of Iowa, Meier Art Tests, Iowa City, Iowa, 1929-1963.

The Meier Art Tests were "designed to measure aesthetic sensitivity" and included an Art Judgment Test and an Aesthetic Appreciation Test. The Art Judgment Test consisted of 100 pairs of reconstructed works of art. The student was to respond as to which version was better. The age level range was grade seven to adult.

The Aesthetic Perception Test consisted of 50 plates with 4 versions of a work of art. Students were to rank each version according to aesthetic merit. The age level range was grade nine to adult. The scoring key represented a combination of judgments by art students and teachers. The administration time ranged from 45 to 60 minutes.

Although these tests were developed for older students, a simplified self-made version of the test format may be of use in the identification process of gifted children.

Clark, Gilbert, and Zimmerman, Enid, Educating Artistically Talented Students, Syracuse University Press, Syracuse, New York, 1984, 199 pp.

In their chapter devoted to current testing and identification practices for gifted children in visual art, Clark and Zimmerman surveyed selection procedures used in 49 programs offered by schools. It was discovered that not one of the programs surveyed used standardized tests for identification. The authors found that from one to six procedures were used for identifying students. (p. 67) Self-nomination, portfolio reviews, and interviews were the most commonly used procedures. The "Renzulli Scales for the Rating Behavioral Characteristics of Superior Students: Artistic Characteristics" was specifically named by several program reports. (p. 70) Clark and Zimmerman stated in the conclusion of their survey that "there are no agreed upon or validated criteria....that can be used in visual arts programs. As a result, local identification procedures have been developed that are idiosyncratic and particularized to the specific programs to which they are used." (p. 70)

Crockenberg, Susan B., "Creativity Tests: A Boon or Boondoggle for Education," Review of Educational Research, 42:27-45, Winter, 1972.

Crockenberg began her article by posing the question, "Do creativity tests really measure something different from IQ tests, and if so, is this something creativity?" (p. 27) The author then cited research performed on the discriminate validity and trait consistency of the Torrance Tests of Creative Thinking and the Wallach and Kogan Creativity Test. Concerning the Torrance Tests, Crockenberg concluded "the validity evidence on the Torrance is abundant; it is also weak....it is unreasonable to conclude that it is a valid measure of creative process." (p. 35) The author found that the Wallach and Kogan was presumed to test creativity in high IQ groups only. This assumption was challenged and the validity evidence of the test was "far from conclusive." (p. 39)

When such tests are used for identification of visually talented students, it would seem of importance to remember that such tests are merely samples of behavior under specific conditions.

Dayton, Jill, and Feldhusen, John F., Super Saturday/Super Summer Eligibility Form, Purdue University Gifted Education Resource Institute, West Lafayette, Indiana, 1984.

The criteria for eligibility in the Purdue program were divided into three areas: Applicants Attending School, Applicants Not Yet Attending School, and Applicants to the Visual Arts Component. The first areas required "an IQ of 115 or above or at least one score at or above the 90th percentile" for students to be eligible. Preschool children needed "reading readiness test scores, IQ results if available, and a statement from a parent, guardian, or teacher concerning a child's ability in the area of thinking skills, word recognition, number skills, creative imagination, or artistic ability." Eligibility for the visual arts courses could be established by having an art instructor complete the visual arts rating scale.

The rating scale consisted of 11 statements to be answered by checking one of the following categories: Seldom, Occasionally, Considerably, and Almost Always. Six of the 11 statements were related to visual performance.

Ellison, Robert L., and Taylor, Calvin W., "Using Biographical Information in Identifying Artistic Talent," Gifted Child Quarterly, 20:402-413, Winter, 1976.

The authors noted that their research indicated the use of common criteria, and predictors across different art areas were feasible. (p. 404) Ellison and Taylor reviewed studies performed in North Carolina and Utah that were designed "to develop effective predictors of achievement in artistic talent, academic performance, and leadership." (p. 404) The conclusions reached through the analysis of the two studies found that the "biographical approach has been superior to the more traditional measures used" (p. 411) in the identification of gifted students. The use of biographical data did not "appear to be racially biased as opposed to the more traditional testing instruments." (p. 411)

The use of a student biography that contained the correct data needed for identification could be very useful to a gifted visual art format.

Feldhusen, John, In Carrol, J., and Friedrich, D. (Eds.), Assessment and Programs: Gifted, Talented, and Creative, pp. 12-27, Central Michigan University, Mt. Pleasant, Michigan, 1981.

Feldhusen cited research, which he performed in conjunction with D. J. Treffinger and Joseph Renzulli, on the reviewing of creativity assessment. Feldhusen presented the findings of the study and provided recommendations in the article. The author stated that the research at Purdue University suggested "that there is a need to consider several categorical levels of intellectual giftedness." (p. 12) Artistically talented students were considered as "expressive and creative" and grouped under the heading of "Special Abilities." (p. 14) Feldhusen listed six steps (pp. 15-20) in the identification process as follows: formulation of goals, education of goals to school personnel and parents, securing nominations of students, gathering further information on nominees, tentative identification of students in the program, and the final selection of gifted, creative, and talented youngsters.

Galbraith, Judy, The Gifted Kid's Survival Guide, Free Spirit Publishing Co., Minneapolis, Minnesota, 1984, 70 pp.

In her chapter that discussed the traditional methods for identification of gifted children, Galbraith listed four standard measurements as follows: Achievement Test Scores, IQ Scores, Teacher Recommendations, and Parent Recommendations. (p. 25) Galbraith was quick to point out that "IQ scores don't show how creative you are or whether or not you have the motivation to use your gifted and talented brain."
(p. 27)

Included in the chapter was a checklist for teachers that listed 18 identifiable traits of giftedness. Only one trait was included on the checklist that pertained directly to visual art. (p. 28)

Galbraith stated that "some of our giftedness is inherited." (p. 30) This would indicate that students (whose parents were directly involved or highly interested in visual art), may have possessed the genetics to demonstrate giftedness visually.

Gallagher, James J., Teaching the Gifted Child, Allyn and Bacon, Inc., Boston, Massachusetts, 1975, 431 pp.

Gallagher discovered through study that "the means of identification of gifted children in the first two decades of this century was by teacher nomination." (p. 16) The author then listed four major identification procedures that are now common, the percentage of their actual use, and the percentage of their use as recommended by experts. Individual intelligence test scores were recommended by 90 percent of the experts, while only 23 percent of the school systems in the poll actually used intelligence tests for identification. The procedure of teacher observation and nomination was still found to be used by 93 percent of the schools.

Gallagher stated concern for the "many children who have a high aptitude for reasoning and conceptualization that are not performing well in school." (p. 17) Gallagher felt that teacher nomination solely based on student performance was inadequate for proper identification of all students that possessed giftedness.

Goodenough, Florence L., Measurement of Intelligence by Drawings, World Book Company, Chicago, Illinois, 1926, 175 pp.

Goodenough's book was divided into two parts. The first part discussed a historical survey of children's drawings and the experimental basis for development of the author's drawing test. The second part of the book was devoted to the test itself, with explanation of procedures for scoring and sample drawings from pupils that had taken the test.

The test consisted of 51 units of measurement. A probable error of estimate of an IQ was 5.4 points at all ages from 5 to 10 years. Partial correlation treatment showed that the test made a significant prognosis of school success and also contained significant correlations to other standardized intelligence tests. Correlation with teacher judgment of ability was .444 in the first three grades but much lower in the upper grades. Artistic ability was practically a negligible factor as far as scoring was concerned. (pp. 80-81)

It should be noted that Goodenough's work has been referenced in countless documents since its publication and was a core influence on many tests of creative thinking. The Torrance Tests of Creative Thinking would be a prime example.

Hamblen, Karen A., "An Art Criticism Questioning Strategy Within the Framework of Bloom's Taxonomy," Studies in Art Education, 26:41-50, Fall, 1984.

Hamblen's article presented five taxonomic characteristics by researchers in addition to Bloom. Hamblen cited research that indicated most questioning techniques made by art instructors were "actually verbal commands." (p. 45) Student responses to most questions posed by the instructor were found to be one second long or even less. (p. 45) It was Hamblen's view that by the use of Bloom's Taxonomy, (Knowledge, Comprehension, Application, Analysis, Synthesis, and Evaluation) teacher questioning and student responses could be taken to higher levels of cognition. (p. 47)

If Bloom's Taxonomy were incorporated into the regular art curriculum, students who may be stronger in a verbal approach to their visual renderings could develop gifted potential. A student who is able to work solutions through the higher levels of the taxonomy by the process of question/response may be easier to identify as gifted.

Horn-Stoeltling Co., Horn Art Aptitude Inventory, Chicago, Illinois, (no date provided).

The Horn Art Aptitude Inventory consisted of two sections. The Scribble and Doodle Exercise contained 20 items and measured originality, clarity of thought, and presentation of order. The Imagery Selection measured imagination, scope of interest, clarity of mental image, plastic sensitivity, and design. The administration time was 50 minutes. The age range was 12 to 16 years.

This test would be appropriate for upper elementary students, assuming their reading level was at grade six. Although identification of giftedness should not be based solely on the results of this test, it may be an effective aid.

Hurwitz, Al, The Gifted and Talented in Art: A Guide to Program Planning, Davis Publications, Inc., Worcester, Massachusetts, 1983, 143 pp.

Hurwitz, in his chapter dealing with identification of students for a special art program, stated that "The more precise the selection technique, the more the target group will fit the goals of the program." (p. 44) The author outlined various identification strategies, including Tests for Creative Thinking, Peer Identification of Creativity, The Wilson Cognitive Instructional Progress: Art Objectives. (pp. 45-56)

Hurwitz felt that standardized achievement or aptitude tests should not be used as a major criterion for identification as "the correlation between academic achievement and artistic ability is unclear." (p. 45) The author noted that the availability of students to meet at certain times can be a factor in identifying students for a program.

Indiana Association for the Gifted and Indiana Department of Education, 1985 Summary of Summer Opportunities for Gifted and Talented Children, Grades K-12, Offered by Indiana's Colleges and Universities, Muncie, Indiana, 1984.

Twenty-eight universities were included in the survey with ten colleges that offered programs for gifted children in the visual arts. Of the ten colleges, only six offered programs that involved students at the elementary age level. The eligibility criteria had a wide range. Butler University had no eligibility requirements while St. Francis College required a letter of recommendation from a teacher signed by the school principal. Indiana University-Purdue University at Indianapolis required the students to have been placed in a gifted and talented program at their school. The three remaining universities required the students to have a high interest or outstanding ability in the visual arts.

The summary would seem to indicate that visual performance by the student was the final criterion for eligibility in most programs.

Lark-Horovitz, Betty, and Norton, James, "Children's Art Abilities: The Interrelations and Factorial Structure of Ten Characteristics," Child Development, 31:453-462, 1960.

The authors' study was the culmination of several experiments carried out during the years 1935-1940 at the Cleveland Museum of Art. Ten characteristics were chosen for the study of the children's renderings. (pp. 454-455) After a factorial investigation was performed, Lark-Horovitz and Norton concluded three factors were interpretable. They were as follows: Chronological Age, Shape and Color Use, and Asymmetry and Grouping. (p. 461)

The results that were provided by the authors' study gave evidence that children's drawings can be evaluated objectively. The drawings were further divided into two categories: "Indifferent" and "Remarkable." (p. 461) Such a division of children's visual performance could be used for the identification of gifted ability in art.

McCarthy, Bernice, and Torrance, Paul, The Complete 4MAT System Model, Excel, Inc., Barrington, Illinois, 1980, 15 pp.

The 4MAT System Model was based on the concept of hemisphericity as a way to determine what mode of learning a student may function. McCarthy and Torrance cited research that stated "an individual is held to rely more on one mode of processing than another." (p. 8) The authors listed characteristics that were typical of dominant right mode/left mode students.

The model consisted of a questionnaire involving 50 questions with 3 choices for each response. After the responses had been scored, the learning style of the student could be determined by placing him or her in one of four "types." (p. 3) The "Type One learner" would best apply to the characteristics of a gifted visual art student, and his or her brain hemisphere dominance would be in the right mode. (p. 8)

If an art instructor had access to information based on this testing format, it could be of benefit when identifying potential students to the gifted visual art curriculum.

Martin, William E., and Damrin, Dora E., "An Analysis of the Reliability and Factorial Composition of Ratings of Children's Drawings," Child Development, 22:133-144, June, 1951.

The drawings used in the study were obtained by asking a child (ages 5-7) to draw a picture of his or her family. The drawings were then evaluated by 11 characteristics. (p. 135) A factor analysis of the ratings on 11 scales resulted in the identification of 3 factors: Maturity, Balance, and Quality of Stroke. (p. 143)

After reliability coefficients for ratings, correlation of mean ratings, and rotated factor loadings had been performed, Martin and Damrin arrived at the following conclusions: The ratings had high reliability and the graphic expression of children can be studied objectively. (p. 143)

Martinson, Ruth A., The Identification of the Gifted and Talented, National/State Leadership Training Institute On the Gifted and the Talented, Los Angeles, California, 1974, 145 pp.

Martinson's instructional syllabus involved many of the identification procedures that are currently in use by school corporations around the country. In the area of creativity (as it applies to the visual arts) the author noted that "schools have used experts to select products of high quality. Community experts also have judged and have been further involved with gifted young people." (p. 56) According to Martinson, the use of experts had several advantages; among them, "the use of educated judgment, saving of time for school personnel, and involving of laymen in school affairs." (p. 56)

The use of community experts was one of the principal factors for developing interest and gifted potential in elementary school students as mentioned by Renzulli and others.

Moore, Alan D., and Betts, George T., "Using Judgment Analysis in the Identification of Gifted and Talented Children," Gifted Child Quarterly, 31:30-36, Winter, 1987.

The authors' article dealt with the problem of application of a multiple criteria approach in the identification of gifted children. According to Moore and Betts, "few identification models systematically determine how the different criteria are to be weighted in making selection decisions." (p. 30)

Moore and Betts used the method of Judgment Analysis (JAN) as an example for "determining better weights to be used so that the weighting system reflects the intended identification policy." (p. 30) Completion of the application form and the use of a table of 16 characteristics were entered into a computer that provided means and standard deviations on the student data. (pp. 31-32) Creativity characteristics were involved in three different areas of the table.

By proper use of the JAN system, the local philosophy of a visual art program for gifted children could better match the identification process of students.

Richards, James M., Cline, Victor B., and Needham, Walter E., "Creativity Tests and Teacher and Self Judgments of Originality," Journal of Experimental Education, 32:281-285, Spring, 1964.

The purpose of the authors' study was to "explore the intellectual characteristics of pupils which are related to teacher ratings of originality, and to obtain data relevant to the question of teacher discrimination against creative children...." (p. 281) After all data of the study were analyzed, the authors found there to be no significance to the idea that "teachers, when rating pupils, tend to favor high IQ students and discriminate against high creativity students." (p. 283)

Included in the study were results from self ratings of originality. These ratings appeared to be "less satisfactory as criteria of creativity than teacher ratings." (p. 283)

The findings from this study would indicate that an art instructor may take into consideration originality as well as technical skill in the renderings produced by his or her students.

Schubert, Daniel S. P., "Intelligence as Necessary But Not Sufficient for Creativity," Journal of Genetic Psychology, 122:45-47, March, 1973.

Schubert correlated scores on the Army General Classification Test with scores on the Creative Imagination Test for two groups of men differing on intelligence. After rigorous analysis, Schubert found "closer correspondence of intelligence and creativity scores in a low intelligence range than in a high intelligence range." (p. 45) Schubert concluded that the results from the study showed "no clear relationship between intelligence and creativity at the upper intelligence range." (p. 46) Schubert stated that intelligence could allow for creative development, but that other factors such as a "rigid personality" might hinder creative expression. (p. 47)

Schubert's findings would seem to indicate that high intelligence should not be a primary concern in the identification of visually talented students.

Szekely, George, "The Artist and the Child - A Model Program for the Artistically Gifted," Gifted Child Quarterly, 25:67-72, Spring, 1981.

Szekely developed a checklist for the "Identification of the Artistically Gifted" (p. 70) that was based on 19 demonstrated characteristics. Szekely felt that a student being considered for a special program should "submit a body of work, both from school and from home, in the form of a portfolio." (p. 70) The portfolio would provide personal insight to the instructor as to the interest areas and abilities of the student.

Szekely felt that students "who are advanced in terms of developmental stages in art" and "who may exhibit less skill in image making but who are full of original ideas, inventions, and innovations," (p. 70) were both candidates for working in a special program.

Tannenbaum, Abraham J., Gifted Children, Macmillan Publishing Co., Inc., New York, 1983, 527 pp.

Tannenbaum concluded from his research on identification of gifted students that "we are dealing, at best, with modest degrees of probability, since childhood is a stage in which only promise is shown, not even the beginnings of fulfillment." (p. 343) The author stated that caution should be exercised in interpreting creativity scores "until some basic questions about reliability and validity are settled." (p. 343) A chart was included that listed the total number of students selected for a gifted art program that involved 66 children. Of the 66 students selected, only 6 had been identified as gifted by the Stanford-Binet IQ. The remaining 60 had been identified by teacher rating. (p. 361)

Tannenbaum also discussed research regarding peer-rankings among students. He discovered that "peer-rankings correlated significantly with IQ and teacher rankings." (p. 362)

Torrance, E. Paul, Education and the Creative Potential, University of Minnesota, Minneapolis, Minnesota, 1963, 167 pp.

Torrance devoted a chapter of his book toward a brief bibliographic profile of eight students that had been identified by the author as creative. Torrance used tests of creative thinking that measured originality, flexibility, and elaboration in which he developed. (p. 60) Three of the tests involved nonverbal tasks: The Picture Construction Task, The Incomplete Figures Task, and The Circle Task. All three tests directly involved the student to make visual decisions and renderings that could be objectively evaluated.

Torrance stated that it was possible to use both test and nontest methods in identifying creative students but cautioned that "we may have to modify the meanings we attach to certain behaviors." (p. 71) The author noted that over 500 writers and researchers were currently using his tests of creative thinking in some form of their work.

Zimmerman, Enid, "Toward a Theory of Labeling Artistically Talented Students," Studies in Art Education, 27:31-40, Fall, 1985.

Zimmerman's article presented an overview of 70 years of research into the characteristics used to "identify students with superior abilities in the visual arts." (p. 36) Zimmerman grouped the characteristics into two categories: art products and observable behaviors. (p. 36) Much of the research involved study into genetic traits of gifted children. "Common ancestry" and "common environment" were mentioned as factors in high IQ scores by children whose parents were found to be of high IQ. In regard to visual art giftedness, the "constitutional stock inheritance....not direct inheritance, in the common sense from parents" (p. 36) was mentioned as a predictor of special ability.

Zimmerman stated that research indicated the need for a "collective rule making process" (p. 38) in which "decisions are made collectively about the kinds of identification procedures used; who will be identified, who will be identifying, and under what conditions the identification will take place." (p. 38) The author also felt that after thorough review, there was "no agreed-upon criteria....that are reliable and valid for general use in identifying artistically talented students." (p. 38)

## THE RENZULLI PHILOSOPHY OF GIFTEDNESS: IDENTIFICATION TECHNIQUES

Reis, Sally M., and Renzulli, Joseph S., "A Case for a Broadened Conception of Giftedness," Phi Delta Kappan, 60:31-32, May, 1982.

The authors challenged the idea of using rigid IQ or achievement test scores as a major criterion in the identification of the gifted and talented. Reis and Renzulli conducted a study involving 1,162 students in Grades One through Six. These children attended schools which used the authors' Revolving Door Identification Model. A "talent pool" that comprised 15 to 25 percent of the general student population was established. (p. 31) The talent pool was then divided into two groups: one (Group A), whose students scored in the top 5 percent on standardized tests and one (Group B), who scored below the top 5 percent. Reis and Renzulli then measured the quality of the student products by the use of an assessment form that they developed. A reliability coefficient of .96 was established for the instrument. (p. 32)

The conclusion drawn from the study was that there was no significant difference in the product quality between the two groups. (p. 32) Visual art was included as one of the subject areas used in the criterion for the formation of a talent pool.

Renzulli, Joseph S., "The Triad/Revolving Door System: A Research-Based Approach to Identification and Programming for the Gifted and Talented," Gifted Child Quarterly, 28:163-171, Fall, 1984.

Renzulli outlined four general goals in the implementation of his model: To provide enrichment to a broader spectrum of the school population, to develop a cooperative rather than competitive relationship between teachers and personnel assigned to the gifted program, to minimize concerns about elitism and negative attitudes toward the gifted, and to promote a "radiation of excellence" throughout all aspects of the school environment. (p. 163)

One of the principal components for identification of the gifted (according to Renzulli) is the use of "action information." (p. 169) Renzulli stated that "action information is always something that grows out of the interests of children....and is highly dependent upon the intuitive thoughts, reactions, and observations of the teacher." (p. 169) In the Renzulli structure, the visual art instructor must be attentive toward his or her students when one of them displays "action information" in their conduct or visual performance.

Renzulli, Joseph S., Hartman, Robert K., and Callahan, Carolyn M., "Teacher Identification of Superior Students," Exceptional Children, 38:211-214, November, 1971.

The authors stated the need for teacher judgments in identifying gifted children as an "increasingly important part in efforts to place students in special educational programs." (p. 211) However, the authors also cited research that concluded there was a "frighteningly low level of effectiveness" in unstructured teacher judgment. (p. 211)

The development of the Scale for Rating Behavioral Characteristics of Superior Students (SRBCSS) was an attempt by the authors to "provide a more objective and systematic instrument." (p. 211) The creativity scale of the test was found to correlate well to the Torrance Tests of Creative Thinking, but the authors felt that "caution should be exercised....in identifying students for programs that emphasize nonverbal creativity." (p. 213)

Renzulli, Joseph S., and Reis, Sally M., The Schoolwide Enrichment Model, Creative Learning Press, Inc., Mansfield Center, Connecticut, 1985, 522 pp.

Renzulli, in the second chapter of his book, discussed at length the different criteria and purposes for defining giftedness. Renzulli has developed his own definition by what he calls the "Three-Ring Conception of Giftedness." (p. 23) Above-average ability, task commitment, and creativity are the criteria Renzulli has used to develop his "Three Rings." (p. 24)

Renzulli included visual arts under the category of "General Performance Areas." (p. 29) He cited research by several sources that indicated giftedness in visual art was better recognized by performance rather than intelligence. (p. 22)

A "Taxonomy of Behavioral Manifestations of Giftedness" (pp. 30-31) was included by Renzulli in this chapter, to further define each cluster of definable traits.

Renzulli, Joseph S., Reis, Sally M., and Smith, Linda H., The Revolving Door Identification Model, Creative Learning Press, Inc., Mansfield Center, Connecticut, 1981, 248 pp.

In the section devoted to "adapting Revolving Door for the Arts," (p. 107) the authors made several suggestions. The identification and formation of a "talent pool" could be done with the assistance of upper-grade-level art teachers in a school district. The authors also felt it necessary for the homeroom teacher to schedule "Type I" experiences in visual art. (p. 107) A "Type I" experience consisted of an activity in art in which a student may develop a sincere interest. If an elementary art instructor was available in the school, it was suggested by the authors that one free hour a week be made available to that instructor to work with the talent pool. If an art instructor was not available, identification of art students would be the responsibility of a nominating teacher. Identified art students could then work in conjunction with the regular talent pool on projects such as illustrating story books.
(p. 108)

Renzulli, Joseph S., Smith, Linda H., White, Alan J., Callahan, Carolyn M., and Hartman, Robert K., Scales for the Rating Behavioral Characteristics of Superior Students, Creative Learning Press, Mansfield Center, Connecticut, (no date provided).

The total scale packet consisted of ten different categories with an average of ten characteristics to be rated in each area. Responses to the characteristics were as follows: Seldom, Occasionally, Considerably, and Almost Always. The first category carried a weight of one and the last category a weight of four. Scores were tabulated by adding the column total and multiplying by the column's weight. A total score was derived by adding all the weighted column totals.

The fifth rating scale of the packet was designated to the measurement of artistic characteristics. Six of the eleven characteristics were performance oriented. Three of the characteristics listed involved higher levels of cognition.

## THE RENZULLI MODEL - A BRIEF DISCUSSION

Renzulli's Enrichment Triad Model is divided into three major areas. These areas are referred to as Type I, II, and III Enrichment. Type I Enrichment consists of activities that bring the student in touch with areas of study in which he or she may develop a sincere interest. Type I involvement will help students to decide if they would like to do further research on a particular problem or interest.

Type II Enrichment consists of materials, methods, and instructional techniques that are concerned with the development of critical thinking, problem solving, awareness development, and inquiry training. Type II training is designed to introduce students to more advanced kinds of studies.

Type III Enrichment consists of activities in which students become actual investigators of real problems or topics by using "appropriate methods of inquiry." (Renzulli, 1977) Some examples listed by Renzulli of long-range Type III activities include: the creation of a walking robot, the production of a dramatic marionette show, a continuation of Tolkien's Lord of the Rings in the form of a novel, and the writing and illustration of a children's Christmas book.

Renzulli has stated that his model will "provide various types and levels of enrichment to a broader spectrum of the schools' population than are now given, integrate the special program with the regular classroom, and develop cooperative relationships among classroom teachers, parents, and teachers assigned to the gifted program, and improve the extent and quality of enrichment for all students and promote a 'radiation of excellence' throughout the whole school." (Renzulli, 1977) Renzulli has also developed a Taxonomy of Behavioral

Manifestations of Giftedness that is divided into the following groups: general ability, specific ability, task commitment, and creativity. A study of these areas is helpful in the identification of gifted students.

Another important factor of the Renzulli program is its availability to all students. This does not mean that every student in the school is gifted, but that the Enrichment Triad Model is geared toward involving as many students as possible at various levels. The top percentage of high achievers in the school are grouped into a "talent pool." This group of students most resembles the traditional setting of a gifted and talented class.

The Renzulli Model has attempted to address some of the more controversial issues regarding education of the gifted. They are as follows:

The Issue of Elitism - One concern is that programs for the gifted are "elitist" in nature. A common fear is that a person who has been given special privileges might grow out of touch with average people and fail to understand the needs of society. The other side of that argument is an idea expressed in a 1972 Rockefeller report which stated, "by insisting that equality means an exactly similar exposure to education, regardless of the variations in interest and capacity of the student, we are, in fact, inflicting a subtle but serious form of inequality upon our young people." (Cheney, 1986)

Renzulli's plan allows for all students to participate in the program at various levels. Some students may be involved in several Type I experiences and never get to Type II, while others may continue

an interest to its full fruition in a Type III project. Students selected for the talent pool are absent from their homeroom only once a week, so alienation is minimal.

The Issue of Labeling - The effect of labeling children as "gifted" or "non-gifted" has an impact not only on the child, but the teacher as well. A study on the labeling of children strongly indicated that teachers get what they expect from students and that the self-fulfilling prophecy of labels is a significant force. Another factor is that children labeled as gifted may see themselves as "better" while a "non-gifted" child may feel his or her self-worth has been deflated and will seek reassurance in a negative manner.

Once again, the Renzulli Model is open to all students to some degree; therefore, if a child is not involved, it will have been largely due to his or her decision. The labels of "gifted" or "non-gifted" are played down.

The Issue of Minority Representation - The identification procedure used primarily in the past for gifted programs consisted primarily of test scores and IQ. Many studies have indicated that such identification has been found to be discriminatory and may camouflage the giftedness of non-white middle class students. Renzulli's Taxonomy of Behavioral Manifestations of Giftedness contains many other areas for identification of talented students.

The Issue of Cost - No one denies the fact that programs for the gifted cost money, but researchers have posed the following question: Which is worse: the cost of a program for gifted students and their potential future, or the cost to society of not having a special program? Another interesting point is that education of the gifted may

more than pay for itself through an increase in the taxable income of this segment of the population when it enters the work force.

A great deal of study has been done regarding school climate and its overall effect toward the making of an effective school. The common belief that all children can learn and that students have a right to an environment where learning can take place in an orderly manner has been a major thrust of the effective schools movement of the 1980's. Renzulli's definition of what gifted behavior means, and his opinion that all students can, to some extent, model giftedness blends nicely with the characteristics of a positive school climate. While the quality of a positive, cohesive school environment (with the Renzulli Model in place) will influence a particular classroom environment, the amount of influence this program will have is still accountable on the teacher. A truly effective teacher in the Renzulli scheme would exhibit the following characteristics and beliefs: (Frey and Young, 1979)

- High goals and standards
- High expectations of the student
- Personal security in all relationships
- Careful selections of instructional content
- Warmth and enthusiasm
- A sense of purpose and humor
- Student mastery
- Careful planning and compacting of instructional materials
- Understanding of each student as an individual with individual needs

Because individuals and groups differ in their values and perceptions of what is meaningful, they also differ in their

descriptions of what climate, conditions, and outcomes are most important. Therefore, identification of the expectations for the Renzulli Model must occur before the program is ever instituted. The ultimate criterion for assessment of the quality of school environments is concern with the levels of productivity and satisfaction among the students with what has been accomplished. Schools which attain high levels of student outcomes have faculties who have accepted and supported the expectations outlined by the administration and, particularly, the building principal. Strong leadership by the principal is critical when a change such as the introduction of the Renzulli Model is implemented.

The Renzulli Model is a very desirable program that should be given serious consideration by all educators, especially in the elementary schools. It will take several years of research and practice to measure the program's overall success, but the pursuit of excellence in this fashion is a worthy and attainable goal.

## SUMMARY

There were several major points in regard to childhood visual art development in which there was a consensus. The activity of drawing was found to be primarily a cognitive activity that could be objectively identified and divided into stages of natural progression. Genetics and environment were two factors that played an important role in the ability of children to transfer their renderings from one state of development to the next.

The work of Lowenfeld has provided a foundation for discussion and study into the natural stages of visual art development. Lowenfeld described this development in seven stages as did Clark and Zimmerman. Brown's study was consistent with Lowenfeld in the fact that the way children approached the making of art was found to be the same from one decade to the next. Wilson's statement regarding the importance of children's art work reflecting their environment is an important characteristic described by Lowenfeld.

Studies conducted by Salome, Eisner, Galbraith, and Zimmerman suggested that genetics provided a basis for the level of esthetic intelligence in a child. This has been described as constitutional stock inheritance. Genetics and inheritance of visual art ability could be identified through the use of biographical information as suggested by Ellison and Taylor.

Barrett made a distinction between creative thinking and the creative process, while Colangelo and Zaffran stated that learning was either an accumulation of technique or an exploration and discovery process. Harris concluded that talent evaluation evaded analysis but the subjective aspects of art could be effectively studied.

The use of the developmental stages in visual art for the identification of giftedness was best described by Clark and Zimmerman in their model. Gifted students moved from the naive to sophisticated level of the model at an accelerated rate.

Procedures and instruments involved with identifying creativity, intelligence, and visual art performance had many common characteristics. The Horn Art Aptitude Inventory, Meier Art Tests, Goodenough Draw-A-Man, and various creativity measures developed by Torrance were examples of standardized tests used in the evaluation of intelligence and visual performance. Goodenough laid the foundation for objective evaluation of intelligence through drawing when the results of her test correlated highly with other standardized measures. Work later performed by Harris and Torrance was derived from Goodenough. Research has provided strong evidence that children's drawings can be evaluated objectively through standardized procedures. The definition of characteristics in children's drawings was an important part of the work conducted by Lark-Horovitz and Norton, and Martin and Damrin. These studies also provided evidence that drawings can be studied objectively. It should be noted, however, that tests of this nature are only measures of specific behavior.

Writers such as Crockenberg questioned the validity of standardized tests in the measurement of creativity. Crockenberg stated that standardized tests utilizing children's drawings measure IQ more than creativity. Other researchers and educators such as Galbraith, Hurwitz, and Tannenbaum have stated that caution should be used when dealing with intelligence test results, and that standardized testing should not be the sole indicator of whether a child is gifted. Torrance has stated

that some non-test procedures are adequate for identification of giftedness in certain subject areas. Schubert found no direct correlation between high intelligence ratings and high creativity in his testing survey. Clark and Zimmerman's survey of 49 schools showed that standardized testing was not used in the identification of students in art programs for the gifted. More often, the use of a student portfolio as suggested by Szekely was used in determining the strength of a student's visual performance.

Teacher ratings and nominations were a fundamental aspect in the identification of students for gifted programs in any subject area. Many of the ratings and nominations were student-performance based. The 1985 Summary of College Summer Programs for Gifted Children in Indiana listed teacher nominations and visual performance as two of the criteria used in entrance requirements. Moore and Betts made reference to the weighting of criteria in their rating system. Renzulli's rating scales have been used by many schools and institutions as noted by Clark and Zimmerman's survey and the Purdue University programs headed by Dayton and Feldhusen. Feldhusen was in agreement with Renzulli by stating the need for a broader base in identification procedures for the gifted. Martinson suggested that "community experts" could be involved with the identification process of students when a teacher may have felt inadequate in a subject area where a student expressed an interest. This idea would be consistent with the Renzulli Model that utilized "Type I, II, and III" enrichment programs.

Concern for the identification of the underachieving gifted student was also addressed by several authors. Gallagher stated that teacher nominations based on performance would be inadequate in the

identification of underachieving students, and that other measures should be used. Hamblen suggested the use of Bloom's Taxonomy for higher levels of questioning to encourage students who may have a more verbal approach in their visual rendering experiences. McCarthy and Torrance developed a questionnaire to determine which hemisphere was dominate in a student's brain. According to McCarthy and Torrance, the underachieving student with a left mode dominance may possess gifted visual art potential.

Adkins and Harty found through their research that teacher confidence in the identification of underachieving students improved after working with gifted children for a period of time. Richards, Cline, and Needham concluded that there was no validity to the notion that teachers were discriminatory against creative students and favored high IQ students in the nomination process for gifted programs. Tannenbaum discovered that peer-ranking procedures correlated significantly with IQ and teacher rankings of gifted students.

Suggestions for further research were mentioned by several authors. Reliability and validity of standardized testing for creativity, and the need for a broader base of criteria in identification procedures were major themes in the research.

## CONCLUSION

The following conclusions and recommendations are drawn from the review of the selected research. They are as follows:

1. Recognition of the natural stages of childhood visual art development is critical for the evaluation and identification of gifted potential.
2. Standardized testing by the use of children's drawings is a better measure of intelligence than creativity. Standardized test results should not be the sole criterion used in the identification of gifted students in any subject area. Standardized testing has shown that common characteristics in children's drawings can be identified and evaluated objectively.
3. Teacher ratings of student performance and peer-rankings can be a valuable aid in the identification and nomination of pupils for a gifted art program. The use of a student portfolio is an excellent tool in evaluating visual art performance and growth. Attention on the part of the art instructor should be placed upon the identification of underachieving gifted students.
4. The Revolving Door Identification Model and the Scales for Rating Behavioral Characteristics of Superior Students developed by Joseph Renzulli are excellent examples of a broader-based system for the identification of gifted potential in students that work in any subject area.

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## STUDENT QUALIFICATIONS

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I am a practicing artist. My work has appeared in several juried regional competitions and is in the collections of over 40 private individuals.

Over the past 7 years, I have had an average of 800 students under my instruction. At the end of the 1986-1987 school year, I witnessed the "graduation" of the sixth-grade students of Eastside and OxBow schools. I found this to be significant as over 50 percent of those students were the first group of children to have had me as their art instructor since Grade One. The reason I mention this is to establish the fact that I had been directly involved with those students in all aspects of the art curriculum. I had seen each student progress in each stage of development.

In 1985 OxBow had been selected to pilot a comprehensive gifted and talented program implementing the Renzulli Triad Model on a school-wide basis. I served on two committees which dealt with program development and the identification and evaluation of students for the project.

The reason for my interest in the topic I have chosen is to develop a more formalized approach to the identification and selection of students to the Concord Schools Gifted Art Program. I have the support of OxBow principal, Mr. Kevin Caird and the Assistant Superintendent of Instruction for Concord Community Schools, Dr. Jacquelyn Smith, to work in this area of study.